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Compiled by Lesley Coffin

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remembers the infant addition to the Earnshaw family as "the quietest child that ever nurse watched over." In this as in so much else, Heathcliff proves a surprisingly representative, rather than comfortingly aberrant, figure within the world that Brontë imagines. Nelly, for instance, chastises herself for "chattering on at such a rate" in narrating the novel's sad tale when "I could have told Heathcliff's history, all you need to hear, in half-a-dozen words." Though Arnold makes the loose-tongued servant a much more peripheral character than she is in most previous film versions of *Wuthering Heights*, she unquestionably adopts the terms of the servant's self-censure as a guiding principle against which to execute a distinctive take on a very familiar story.

Yet for all its laudable innovation, this latest *Wuthering Heights* could in some ways be seen as a victim of its own success. Compared to the remarkable sensorial and emotional intensity that suffuses the depiction of Heathcliff and Cathy's childhood bond, the adult half of the narrative often feels staid and affectless. On one hand, this is precisely Arnold's point. She peppers exchanges between her grown-up protagonists with piercing flashbacks of their childhood freedom, determinedly reminding us of the state that Cathy and Heathcliff long for, but to which they will never be able to return. On the other hand, one also senses that the director shares her characters' pain in more ways than one. Having comprehensively reimagined *Wuthering Heights* in radical terms, this movie seems to chafe under the perceived necessity of playing the story out to its popularly known conclusion, in which Cathy dies and Heathcliff is cast into an emotional torment that will dog him to the grave. The irony is that this narrative arc itself represents a highly selective adaption of Emily Brontë's original tale. Like most screen adaptations before it—though Peter Kosminsky's 1993 version is a prominent exception to the general rule—Arnold's *Wuthering Heights* passes over the romantic and emotional entanglements of a second generation of Earnshaws and Lintons in silence. You suspect that the director would really have liked to go further still, finishing her film with the adolescent Heathcliff's abrupt departure from the Heights, the point at which a profoundly fragile childhood idyll irrevocably is shattered. While not the recognized way of concluding *Wuthering Heights* on screen, such an ending would possibly have worked better as an acknowledgement and assertion of what Arnold finds enduringly vital about Brontë's work.

Ultimately, however, this latest *Wuthering Heights* is a surprising, thought-provoking, and highly welcome addition to Andrea Arnold's developing oeuvre specifically and the canon of Brontë screen adaptations more generally. To further crystallize a sense of just how and why this is so, we might look no further than (yet) another modern-

day British movie based upon the Brontë sisters's work. The most recent big-screen version of Charlotte Brontë's *Jane Eyre* was, like Arnold's *Wuthering Heights*, produced in 2011 with significant funding from BBC Films, one of the United Kingdom's major sources of feature production finance. Director Cary Fukunaga and screenwriter Moira Buffini have their Jane (Mia Wasikowska) explain to her saturnine employer, Mr. Rochester (Michael Fassbender), that she sketches diligently in her scant free hours because "I imagine things I am powerless to execute" in public life. On one hand, the notable success and interest of Arnold's film can be traced to its ability to expand certain of the novel's ideas in ways not open to Emily Brontë during her lifetime. But on the other, the remarkable complexity of Brontë's insights into human identity and socialization clearly assist Andrea Arnold to further elaborate a range of thematic preoccupations already at the heart of the director's earlier work. That such a fecund, mutually enabling creative exchange can take place between artists separated by more than a century and a half is remarkable. It should cause us to look again at the most famous image associated with a nineteenth-century anatomization of the serpentine links between death, desire, and despair. The latest screen incarnation of *Wuthering Heights* reminds us that the deceased female retaining an unearthly capacity to speak directly and urgently to the living is not only Cathy, but also the young Englishwoman who first created her.

—Jonathan Murray

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